5:Masiliūnas G-4, 5 (no date)1939 RB5 Lithuanians RB5

875 [872] since not all children in Lithuania attend school all the year. First-grade and second-grade pupils in the rural districts go to school only 4 months; September 1 to November 1, and May 1 to July 1. In winter the country schools are attended only by third-, fourth-, fifth-, and sixth-grade pupils. In urban areas pupils attend throughout the school year.

871 The maintenance of elementary schools devolves on the local authorities. The costs of one school and one grade are around 11,890.-23 and 5,519.6 litas respectively. One lita is 16.93 cents in coinage of the United States. According to the figures of 1937, the cost of keeping one child in an elementary school is 99.4 litas annually. Towards the upkeep of elementary schools an average of 11.48 litas was paid by every inhabitant in 1937.

School Buildings

●346 871 The school buildings are for the most part erected by the localities, grants-in-aid being made by the Ministry of Education which assigns in its budget over a million litas yearly for this purpose. At present about 80 new school buildings are constructed each year at an expenditure of two million litas. With the additional sums assigned for the acquisition of equipment and educational appliances, about three millions are spent annually.

871 On January 31, 1938, there was a total of 2,599 schools, 5,613 teachers, and 301,188 pupils or approximately 12 percent of the entire population enrolled in elementary schools.

871 873 The secondary school system was reorganized in 1936 by a special law. The 8-year gymnasia, modeled after the former Russian

Schmaltzhaus G-4, 5 (no date)1939 RSS Lithuanians RSS

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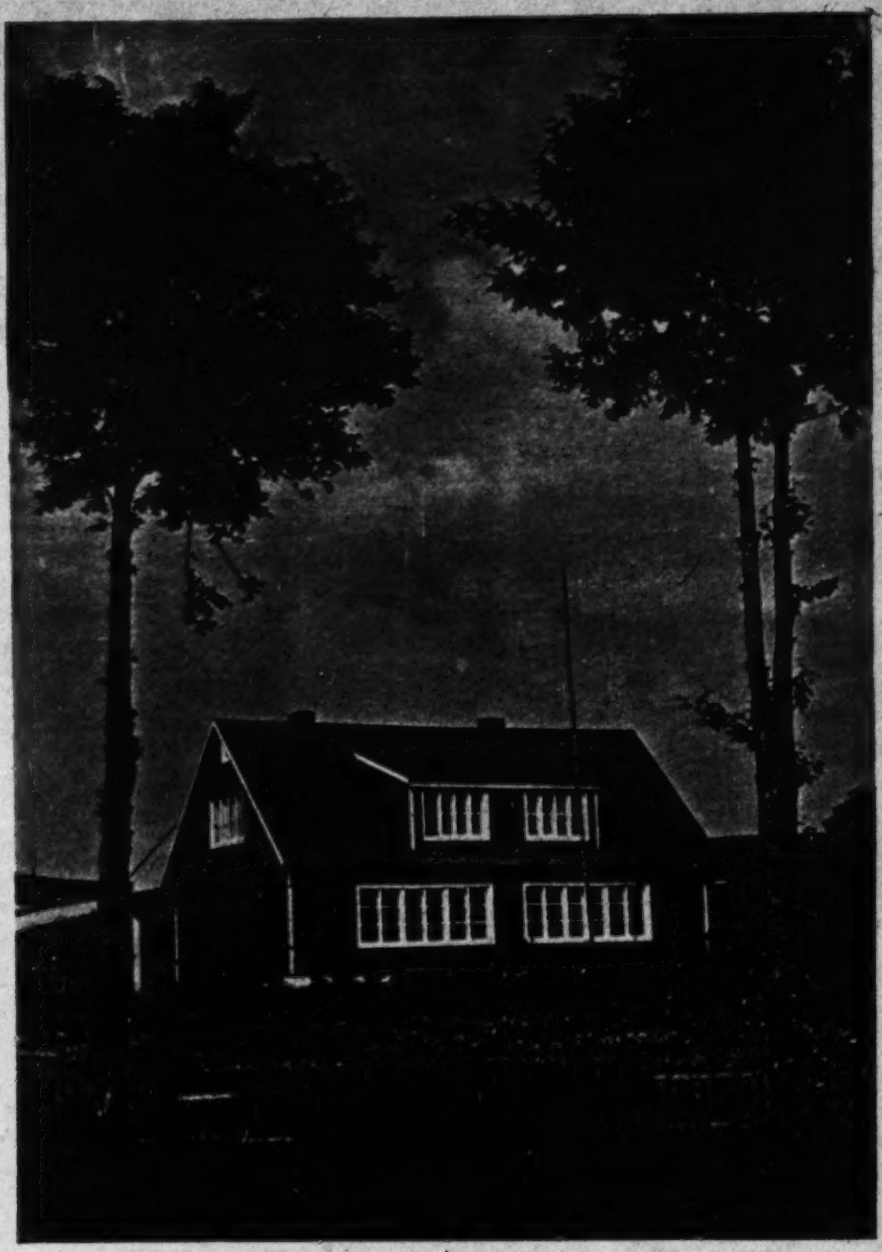

Typical country school.

531 lovingly cared for by the girls, this same loving
322 attitude took the elements of Lithuanian ornament-
342 ation out of the surrounding nature and decorated the simple house of the Lithuanian farmer with its symbols.

/107/ 2. The Village Church

000 From what was said above results also the special mood which hovers over the Lithuanian villages and which hardly an artist who has once stayed in Lithuania has escaped. One must, perhaps, have wandered oneself through the country and entered one of these quiet farms, which nothing betrays from afar but the circle of trees which surrounds it. One must once have made a long journey through the country, have experienced the colorful shades of an evening in the East, the rushing of a village stream, the fragrance of the little hidden gardens. For this mood is necessary to the understanding of the Lithuanian village.

[346] On the highest hill in the village lies the church, plainly built in the simple forms of log construction.

Let us remember how we regard the city church or cathedral as the symbol of soaring worship of God in a wealthy commercial and royal city. Here everyone feels the concentrated energy of the whole population directed toward the attainment of a higher goal, dedicated to a higher, supernatural idea, desirous of giving here its best. But is it basically any different with the little Catholic village churches of Lithuania? Is not in the last analysis everything which the human spirit has created in the sense of a higher idea, a pious ideal, to be considered as equally valuable?--with the sole difference that in the one case the idea was able to unfold freely, while in the other case it remained bound within simple limits. With such thoughts one may enter

000 the little Lithuanian village churches.

346 If we proceed from the idea that every artistic accomplishment was conditioned by what preceded it and conditions that which comes after, one must on principle, in considering the Lithuanian churches, hold to the clear distinction between the simple wooden churches in the countryside and the Gothic or baroque, churches in the /108/ cities. The two have originally nothing in common. They have resulted from different traditions.

The Lithuanian farmhouse has already shown us that the only building material which had been available in the countryside since olden times was wood. The earliest churches of the country were also built of wood. These dwelling places which the people erected in the countryside to their God hardly differed in the beginning from the dwellings of the peasants themselves. They were little chapels, as we can still see them today in many Lithuanian cemeteries, in ground plan a longish rectangle, at one of whose narrow sides the roof was extended forward and supported by four columns, similarly as in the klētis. A little turret tower served for the installation of the bell. Thus the words with which Naumann describes the German village church, formed of the same elements, can also be applied to the old Lithuanian village church: "Almost never do we find a transept; usually there is only a simple, small, rectangular main aisle [langhaus] which, particularly in wood, makes a primitively ancient impression. In the German districts of Hungary and Transylvania and in Upper Silesia the wooden churches bear a remarkable resemblance to the Nordic ones; they show log construction and small windows . . .At the front is found the usually open entrance hall." (13)

13. Hans Naumann, Volkskunde, op. cit.,p. 40.

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Unfortunately the oldest Lithuanian wooden churches of this type from the fifteenth and sixteenth centuries are no longer preserved; the earliest of those which still exist originated in the seventeenth and eighteenth centuries and, as a result, already have a considerable development of style behind them. The most important task was in most cases the problem of spanning a larger space. Thus log construction had to yield in favor of skid and framework construction. To increase the limited spans there was a transition to pillars and thereby to a three-aisled arrangement. Originally there was no choir. Later the lack of space forced its construction, and the back side of the nave was built out into an apse, which thereby was added to the church as a new independent section.

/109/ In contrast to the farmhouse the development of the style of the village church in the seventeenth century led to a stronger introduction of baroque elements. Even the form of the churches themselves underwent a change: the ground plan of the nave obtained the form of a cross through the addition of two almost symmetrical side wings, in one of which the sacristy, the other a chapel were located. The significance of this change of form lies in the fact that a shorter transept cut the nave exactly in half. A central space was thereby formed at the point of intersection, "but the shortness of the cross arms shifts the central spacial impression in favor of the longitudinal direction. (14) The

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14. Dr. Günther Grundmann, Die Bethäuser und Bethauskirchen des Kreises Hirschberg (Breslau, 1922), p. 8. On the development of the village church cf. further: Wippert and Burgemeister, Die Holzkirchen und Holztürme der preussischen Ostprovinzen (Berlin, 1905). Gruner, Die Dorfkirche im Königreich

113 Sachsen. Paul Brinkmann, Baukunst des 17. und 18. Jahrhunderts, I and II. Richard Konwiarz, Alt-Schlesien, Architektur, Raumkunst, Kunstgewerbe.

346 towers were changed into baroque cupolas. The roof became higher; the outer walls of the church were covered with boards and ornamented with sawed out decorative mouldings. The nineteenth century then brought with it a strong influence of the Gothic. Thus today we occasionally come upon large wooden churches which, seen from afar, give the effect, or want to give the effect, of stone churches, which undoubtedly must be described as a "deviation from the logical use of the material." (15) The peasant wanted to build

[113] 15. Prof. Dr. Paul Weber, "Litauische Kirchen," in Bilder aus Litauen, 2nd ed. (Kowno, 1917), p. 121.

his church on the model of the city church. Modestly though he lived for his own person, he wanted to see his church beautiful, even ostentatious; between village and church there exist quite special relationships in a country in which the village is only a village which knows no tavern, hardly even a modest store. Thus "the church with its feasts and processions, its colors and sounds, its candles and clouds of incense, is to the peasant exaltation and relaxation as well; it is for him a good parlor and festive hall."(16)

16. Ibid., p. 121.

It was precisely the magnificence of the baroque, brought to the country from Vilna in the seventeenth century by the Jesuits, which must have met especially well the peasant's need for ornamentation. Thus we find the interior furnish-

346 ings of the wooden village churches permeated with elements of baroque style; yet, in contrast to the stone church of the city, this style did not unfold freely but /110/ was changed into primitive forms in the hands of peasant workmen. We see this above all in the decoration of the altars and confessionals. (17)

17. P. Galaunē, op. cit., p. 86.

346
177 Although architecture and interior furnishings of the present-day Lithuanian village church point to numerous foreign influences, the bell tower, which today in most cases maintains its place as an independent building next to the church, preserves in Lithuania very old and characteristic forms. It belongs to the most charming creations of peasant architecture and is still today--even where the primitive wooden church has long given way to stone construction--usually built of wood. Architectonically it does not form any unity with the church standing next to it.

The original significance of these old bell towers does not seem to have been that of the campanile. For this function the turret tower mentioned before would have fully sufficed. We must rather seek the origin of these peculiar towers in warlike purposes. We still find today in Germany and Austria real fortress-like defense churches, erected on the highest and strategically most secure point of the village. "There the tower stood out like a watchtower, attached on the model of the fortress." (18) That in the Ukraine

18. Naumann, Volkskunde, loc. cit., p. 40.

and Poland, too, wooden towers provided the models for the later bell towers is proved by the investigations of Polish, Russian, and Ukrainian art historians like Moklowski, Iwarnicki, and Pawlucki.

346 With the close relationship of Lithuania to these
177 countries they were bound to exert an influence on it, so that Galaunė arrives at the conclusion: "The bell towers of the Ukraine, above all however of Galicia, are known from a much older period (the beginning of the sixteenth century) than ours; several of them differ in their form only little from our bell towers. For this reason, in my opinion one must seek the elements of the wooden fortress in the architecture of the Lithuanian bell towers too." (19)

19. Galaunė, op. cit., p. 92.

346 /111/ If these established points prove that in all probability the Lithuanian bell towers go back in their origin to older models, these towers also contain numerous independent architectonic elements which are to be regarded as purely Lithuanian. The village artist strove for the greatest possible variety within the framework at his disposal. We are always surprised anew by the great richness of form, the diversity of the distribution of the masses, which contain all phases of expression from light enthusiasm to calm seriousness and from simple modesty to complicated expression. Thus each of these wooden bell towers is an individual work of art, deeply rooted in the life of the Lithuanian peasants and indispensable to the picture of the Lithuanian countryside.

B. The Village Art

778 1. The Roofed Crosses

322 164 If the village artist was bound by the practical purposes of his work in the construction of the farmhouses, village churches, and bell towers, his art could be that much more freely unfolded in those strange, towering crosses which represent the real landmarks of the Lithuanian landscape. The German poet Herbert Eulenberg reproduces the

369 the military, and liberal professions, opened up
162 to the younger peasant generation. An initially
565 favorable economic development encouraged this
563 influx, which again completely changed the face of the city: the city of Kaunas alone doubled its population in a few years. In all areas a lively activity is being unfolded; along with material problems intellectual ones, literature, art, music, theater, science, are suddenly factors in the life of the people.

341 Knowledge of the development sketched here[1]
121 is essential for the understanding of what follows. It might seem, that is, as if a presentation of the cultural elements of the Lithuanian people would have to be restricted solely to this most recent period of time, insofar as the city is concerned. /147/ The historic architecture of the city would then be excluded from our treatment, since it does not bear the stamp of the same racial type. This is perhaps also the reason why until today there is hardly a single Lithuanian presentation of the historic structures of the country.

341 Nevertheless the present work must consider the architecture of the Lithuanian city for various reasons: first of all it was the Lithuanian Grand Dukes, the high nobility, and the clergy who ordered the construction of churches and castles. Furthermore--we may think for example of classicism--the great artistic epochs are more or less international; and third, the baroque, the most important building style for Lithuania, exercised unquestionable influence on the Lithuanian folk art.

346 There are probably no foreigners visiting
177 the country to whom the great religious structures, especially in Kaunas, would not be objects of attention and deliberation. The face of these buildings is clearly turned toward the West and not toward the Russian East. From the west came the Roman-Catholic faith, proclaimed by Benedictines, Dominicans, Cistercians, and other orders in the

1 [see cat. 116, pp. 162-165 -- Analyst]

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177 Gothic churches of the country. From the west the ideas of Lutheranism were imported, and, during the brief span of a half century, embraced by the high nobility of the country. From the West, finally, penetrated the mighty and imposing movement of the Counter Reformation, which strewed the magnificence of the baroque like precious flowers over the nordic land and won it back forever to the Roman church. Thus the history of the religious culture of the country is sealed within these buildings.

In contrast to the mighty religious witnesses of the Western spirit, what we encounter in Lithuania in the way of evidence of Eastern culture in architecture seems rather insignificant. The few monuments of Russian religious art speak the language of another spiritual world, which stands outside of the historic religious development of the country. /148/ Most of the Russian domed churches still existing today were built after the revolutions of the years 1830 and 1863, when the Russian government dispossessed Catholic monasteries and churches and summoned Russian monastic orders and settlers into the country. Monuments of Russian power politics, they were frequently erected on the most prominent points of the cities; we may think for example of the Russian cathedral in Kaunas, which today has become the Roman-Catholic garrison church. Erected in 1880, and constructed in a purely academic style, it makes up to a truly artistic organization by the massiveness of its forms. To be sure, seen from the mountain, it presents, through its location as the terminal point of the main street, its powerful contours fade in the fog, a picture that is not without its own charm, especially in the evening. For this reason, too, it probably escaped the fate of demolition which a number of the Russian churches in the provinces suffered after the departure of the Russian military and officials.

The cathedral of Kaunas is also characteristic of the rest of the Russian religious structures in the country, to which specific structural regulations applied since the middle of the nineteenth century. Here we meet the main aisle, the large central dome, and the little onion-shaped towers surrounding it (Christ and the four evangelists). There also appears the compact central construction, which, for example, in the church of Ukmergē found an exceptionally good architectonic solution. In general the Russian provincial churches still preserved today, which, when constructed of wood, partially resemble the Lithuanian log churches, lose style or artistic value when built of stone. The same applies to the solitary Mohammedan mosques. (4) On the other hand, among the wooden Jewish

4. The settlement of the Tatars, who have mostly become assimilated, goes back to Vytautas. About 700 Tatars still live today in the district of Alytus. Also in Kaunas they have their own unadorned mosque.

synagogues there are some noteworthy structures, which, primarily through the broken forms in which their roofs rise like pyramids, make a singular impression. The very old synagogue of Šaukēnai may be named here. That the Jewish synagogues have taken over much ornamental decoration from the Lithuanian folk art, is clearly /149/ proved by the synagogue of Jurbarkas (Georgenburg) on the Memel.

The religious structures of Judaism can only be briefly touched upon in this context, since the Jews in Lithuania have led the life of a strictly isolated minority for centuries and have remained without influence on the cultural development of the country. The latter was exclusively controlled by that great spiritual current which the church of the West sent out over the country in an uninterrupted stream since the late Middle Ages.

terrupted stream since the late Middle Ages.

346 2. Gothic

177 Almost the whole artistic energy of the Middle Ages spent itself in mighty religious structures. The Gothic cathedrals of France and Germany speak of freedom and bold, resplendent sublimity. They are symbols of soaring adoration of God in a period whose piety and mystical excitement penetrated all classes of society. But gradually this spirit hardened, and the style which it created also hardened in its strict architectonic constraint. In this period of late Gothic the art of the Middle Ages sent out its last offshoots toward Lithuania.

Measured on the buildings--including the secular buildings--of this period which exist in the Baltic, Lithuania plays a subordinate part, a
797 fact which is again historically conditioned: not until the year 1387 did High Lithuania embrace the Christian faith, and Low Lithuania (Samogitia) not until 1415. Now if we realize that the high period of the Gothic in Germany belonged in the fourteenth century, and the fifteenth century already was the period of the so-called late Gothic, it becomes evident why the influence of the Gothic in Lithuania was of lesser impact than that of later artistic styles. It must be mentioned, to be sure, that in Lithuania, as everywhere in the East, all styles--from Gothic through baroque to classicism--/150/ have held out longer than in the Western countries, so that one can actually speak of a
346 conservatism in Eastern architecture. Thus the Gothic St. Ann church in Vilna, whose charming facade, with its slender, rising pilasters through which the strong keel arch is laced, has often been admired, was not built until after 1500. The church of Simnas in the district of Alytus, too, built in 1520 and reconstructed in the wrong style in the eighteenth century, belongs, together with

● 346 other provincial buildings, into the Gothic architectural period of Lithuania.

The Gothic style has been preserved in Lithuania only in its simplest forms. We find no magnificent portals, no gigantic towers. Only the heavy and constrained is fashioned here; the liberating movement and rhythmic organization of the Western cathedral is lacking. Numerous ravaging wars, fires, and reconstructions of later periods led to the further result that the original forms were often covered over and lost their real character. While the wooden church in the countryside hardly changed its style at all through centuries, the church construction in stone faithfully followed the formal changes of the Western styles, from late Gothic to the most recent time insofar as buildings for the Roman Catholic form of worship were concerned. In the provinces we still find Gothic churches today in Kedainiai (founded in 1403), in Šiauliai, and at Jonava on the Vilija. Among the buildings of the early period belongs further the charming little country church of Zapyškis, situated below Kaunas on the Memel. It was built shortly after the introduction of Christianity.

Nevertheless the traditional dates given in this connection for founding of the individual churches say nothing concerning the question whether the churches were already executed in stone at that time, or whether it was not at first perhaps a matter only of simple wood structures. With individual churches this seems in fact to have been the case. According to Cornelius Gurlitt, stone construction /151/ reached Lithuania only relatively late. To be sure, it was already employed in northeastern Germany in the twelfth century, although almost exclusively in the construction of churches. Prof. Paul Weber, who during the World War occupied the post of art curator for the occupied areas, dates the brick structures of the

346 Gothic churches in Kaunas between 1400 and 1500. Stone construction--even already in private houses--is documented in the privilege of the basilica of the year 1503; a far older stone construction is treated in detail in the inventory of the Kaunas deanery (sheet 15). In the same way we can probably regard as reliable the presentation, thoroughly based on sources, of Bishop Valenčius, who in his History of the Kaunas Churches, expressly stresses in discussing, among others, the Cistercian church (Seminary Church) that the oldest Cistercian church was built of wood, while the stone construction of the church as well as of the monastery dates from the year 1468. (5)

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5. The question of the oldest brick construction in Lithuania is treated by Cornelius Gurlitt, "Alt-Litauisches Bauwesen," Baltisch-Litauische Mitteilungen, No. 127, September 4, 1918. Cf. further on this point Prof. P. Weber, "Litauische Kirchen," in Bilder aus Litauen, 2nd ed. (Kaunas, 1917), p. 123. Important for the study of sources: Kun. P. Veblaitis, "Kauno Bazilika" (The Basilica of Kaunas), Naujoji Romuva, 1935, Vol. V, No. 16/17, pp. 379-380. Further: Vyskupas M. Valančius, "Trumpa Kauna bažnyčių istorija" (Short History of the Kaunas Churches) in the periodical Žinyčia (Tilsit), 1900, No.2, pp. 32-51. According to Valančius the Franciscan church was also executed in stone as early as 1400.

In Kaunas the steep Gothic roofs which cover the red brick churches dominate a large section of the old city. In the interior we find the typical six-part vault construction which resolves the ceiling into star and net vaults and thus absorbs the rising force of the columns. Five old churches

346 of this type, all of which date from the fifteenth century, are still preserved today in Kaunas. The oldest is the Vytautas church (Franciscan church) built in 1400, which the grand duke erected in memory of the recognition of Lithuanian independence by Jogaila. The history of its founding is set down on a marble plaque near the main entrance. The interior decoration is very simple.
[532] Noteworthy is a picture by Kalpokas over the main altar, whose upper half represents the ascension of Mary, while the lower half shows Vytautas with his soldiers at the Vorskla, as he pledges himself with a solemn oath to build the church. The grand duke gave this church to the Franciscan order, whose monastery then stood on the site of the present city hospital. (6) Although the church /152/ was

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6. Kan. J. Tumas, "Iš Vytauto bažnyčios istorijos" (From the History of the Vytautas Church), Iliustr. Lietuva, Vol. 1927, Nos. 15 and 16.

destroyed in the seventeenth century by the Swedes, in 1812 by the French, and in the middle of the nineteenth century was transformed into a Russian church, it remained the only one of the old churches which faithfully preserved its Gothic character. Its peculiar tower stems from the beginning of the nineteenth century, the facade decoration of the side wings from the same period.

The construction of the gigantic cathedral of the archbishop (Cathedral of Peter and Paul) also reaches back into a very early period. In the renewal of its privileges, of 1503, it is mentioned that the church was built "in very old times, almost at the beginning of Christianity," and was richly endowed. (7) In its size alone--

7. Valančius, see above.

it is 84 meters long, 34 meters wide, and 28 meters

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high--it makes a powerful impression. After the great fire of 1770, which left only the foundation walls standing, it was rebuilt in a different form. Probably the church was originally built with two towers (in its present form the one tower interferes with the symmetry of the exterior). In the nineteenth century a side chapel was added to the south front by Bishop Paliulionis; it contains pictures by Tyrolian artists and a beautifully carved altar. Further to be mentioned is the building of the cathedral library, which reminds one of the Marienburg castle. The interior of the cathedral was completely covered over by later artistic styles after its reconstruction: the pilasters, the columns, and above all the numerous altars sparkle in the magnificence of the baroque, whose animation is increased still more by numerous rococo forms. But, as K. Jasenas correctly points out in his art history, a counterbalance is created by the powerful compactness of the main altar (from the year 1775), which subdues the total impression into serious and mighty solemnity. (8) Precisely this

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8. Jasenas, Visuotinė meno istorijz /General History of Art/, V, p. 267.

altar, between whose Corinthian columns tower gigantic figures of the apostles, has a particularly majestic effect. Thus the impression which proceeds from this cathedral is unusually strong, and the spirit of medieval piety and religious artistic instinct becomes directly alive. The church paintings were mostly /153/ painted in the middle of the nineteenth century by Elviro Andriolli, an Italian artist who settled in Lithuania and was naturalized.

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Considerably younger than the cathedral, but also still stemming from the fifteenth century, the Seminary Church of St. George first meets the eye of anyone who approaches the city from the river.

1 [in Cathedral of Peter and Paul in Kaunas -- Analyst]

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In the seventeenth century it still bore a tower, while today it is decorated only by simple crosses. This church, too, was destroyed at various times by fire, the last time in 1812. As a result it also had to undergo the stylistic change from Gothic to baroque, just as the little Church of St. Gertrude, which today leads a hidden existence in a courtyard off the main street (No. 61) and belongs among the oldest buildings of the city.

The Benedictine Church of St. Michael lies apart from the religious buildings we have mentioned. It has a peculiar effect through its lack of symmetry, but the purely Gothic style of its apse must be mentioned. From the outside it resembles more a medieval fortress than a church. In his monograph on the city of Kaunas V. Bičiūnas expresses the idea that this peculiar building, on whose origin no reports are available, may be identical with the building which Guillebert de Launnoy saw on his journey in 1413-14 and mistook for a fortress. The church is mentioned in documents only in a later period; thus we hear of privileges which were granted it in 1495. At present it belongs to the order of the Benedictine nuns; the monastery built next to the church stems from the beginning of the last century. (9)

[113] 9. V. Bičiūnas, Kaunas, 1030-1930 (Kaunas, 1930), p. 208.

Therewith the circle of the old Gothic and formerly Gothic structures in Lithuania is closed. The simplicity of their external forms frequently contrasts strongly with the ostentatious interior decoration of a later period. With the relatively small number of Gothic church buildings it might almost appear as if this artistic epoch /154/ attained very little prominence in Lithuania. Nevertheless, it did have a stronger influence on secular construction. In Kaunas there are still

346 The transition from Renaissance to baroque
177 becomes clear, for example, in the cathedral of Seinai, built in 1619. The most important baroque churches of Lithuania, however, stem for the most part from the baroque period proper, between 1650 and 1750, when, in the train of the Jesuits many other Catholic orders also settled in the country and started a lively building activity. The outward incentive for this was given by the fact that after the devastations of the Russian invasion, in 1655, the building of numerous churches and monasteries became necessary.

The new builders brought with them from Italy a completely different interpretation of space. The Gothic main aisle /156/ was now replaced by a ground plan the form of the Greek cross, with a lengthened main nave and deep chapels at both sides. But what has already been said concerning the Gothic applies also to the baroque construction in Lithuania: its architecture is more simplified than in the West, and above all, it does not have the powerful dome vault over the crossing of the nave with the transept, otherwise so typical of the baroque church. There is in Lithuania only one exception to this--the mighty monastery church of Pažaislis, which will be treated later.

346 Along with the new interpretation of space
531 went a different world of forms.[1] The linear Gothic
177 decorative forms disappeared and made way for the "decorative ideas of the Italian late Renaissance and baroque, springing forth plastically and conceived for broad surfaces." (12) In the same way

12. Prof. P. Weber, op. cit., p. 128.

the coloration changed; in place of the red brick color came the white plaster surface which was supposed to simulate the marble of the south. Characteristic of this type of construction is the Jesuit church at the city hall square in Kaunas.

1 [From beginning of 16th century -- Analyst]

346 The high facade with its two towers, between which
531 a richly decorated ornamental gable often rises,
177 became typical for the new interpretation of the front.

The temporal relationship which existed between the emergence of baroque in Lithuania and the influx of the Jesuits was not accidental, for these buildings express a very specific spiritual attitude and intention, above all in the way these churches are decorated. (13) According to the in-

[113] 13. The Jesuits did not enter Kaunas until 1642. Cf. on this point K. Lerkis, S. J., "Kaip jezuitai isikūrė Kaune?" (How Did the Jesuits Settle in Kaunas?), Židinys, 1934, Vol. XX, pp. 184-192.

tention of the Jesuits, "mankind in the whole world should continually be torn anew from the sphere of everyday interests and should be directed to the divine through splendid churches, resplendent altars, gilded images of saints, statues, confessionals, and through perspective frescoes on the ceilings pointing up toward heaven." (14) How well

[113] 14. René Fülop-Miller, Macht und Geheimnis der Jesuiten (Berlin, 1932), p. 523.

the Catholic church succeeded with this striking architecture in influencing the peasant population of the country, is seen both in Lithuanian folk art and in the fact that the name of Queen /157/ Bona, who transplanted the Italian style to Lithuania, was kept alive through the centuries among the people and gradually took on a legendary ring.

346 Of all the baroque buildings of the city of Kaunas the Dominican church built in 1612 (the so-called student church in the Vilniaus gatvė) is the oldest. In the period of Russification it was

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turned into a Pravo-Slavic church, and was not given back to the Roman Church until 1919. This transformation did not remain without influence on its outward appearance.

Of the churches in the center of the old city the Trinity Church built in 1643 (earlier the Cistercian church) makes from the outside a simple impression. In the interior it is greatly overladen with ornamental elements and contains even gold and silver plated images of saints.

A completely different feeling speaks from the Jesuit Church in the city hall square, mentioned at the beginning, which dates from the middle of the eighteenth century (built in 1759) and is of interest primarily because of its light, soaring towers, which taper steadily and end in cupolas. Finally, the very charming Carmelite Church, built in 1685, shows in its architecture a stronger echo of the high Renaissance. Its interior decoration is justly praised by Jasenas: "If one enters the interior, one stands moved by the harmony of the forms and colors, whose delicate tones are concentrated in the splendid central dome, which powerfully grips the human soul with the magic of its frescoes."(15)

15. Jasenas, op. cit., p. 270.

Unfortunately this dome does not rise to the roof and receives its light from the side (a Bohemian dome).

The most splendid example of the power which the baroque displayed in Lithuania, and at the same time a unique monument of religious architecture in general, is the tremendous monastery of Pažaislis, a mile distant from Kaunas, situated high above the Memel in the middle of the woods on the "Mountain of Peace." Its master builder was Christopher Paz, Lord High Chancellor of the Grand Duchy of Lithuania. Like all magnates of that time /158/ he had Italian artists and painters come to Lithuania. The

•946 monastery was built according to the plans of the architect Lodovico Fredo, who was later followed by Pietro Putini. (16) Thus arose a baroque structure

16. Kairiūkštytė-Jacyniene, op. cit., p. 19.

on the Italian model of imposing grandeur. It required means unheard of at that time. The cut stone which covers the facade of the church and the entrance gate came from abroad, Danzig and Riga supplied the iron, the marble quarries of Cracow supplied the white, red, and black marble that covers the whole interior of the church up to the principal cornice. It was carried by waterway via Warsaw and Danzig to Königsberg, and transported on from there in wagons.

Of particular interest from the point of view of art history is the completely symmetrical composition of the whole monastery, as well as the six-sided ground plan of the church, "a highly rare, almost unique case in architecture." (17) The

17. Ibid., p. 128.

tremendous, towering dome, through which an abundance of light pours onto the main altar, while the side chapels fade in a half light, makes a powerful impression on the entering visitor, and draws his gaze upward. All the ceilings of the church and of all the neighboring rooms are decorated with exuberant stuccos and fresco paintings, in which the whole art of the boldest Italian perspective painting comes alive. In their splendid colors live the traditions of Titian, Tintoretto, and Veronese. These frescoes undoubtedly belong among the most beautiful and artistically most valuable not only of Lithuania, but of the closer eastern countries in general. Of the painters three are known, Ferdinando delle Croce, Angelo Palloni da Compi, and Delbene, among whom the last should be especially mentioned.

946 1/2 532

1/2 [of Monastery of Pažaislis near Kaunas -- Analyst]

ially mentioned.

• 346 Of the monastery, which was begun in 1667, only the facade was completed by 1681. After that it took more than 30 years before the building was completed. This monastery[1] too, has suffered greatly in the course of time, primarily through its transfer to a Russian /159/ monastic order which took place in 1840 (it was founded as a Camaldulian monastery). The Russian order occupied it until the first World War and throughout this war itself. In 1920 it was turned over to nuns from Chicago, of the Congregation of Saint Kazimir, and since then has been renovated as much as circumstances permitted.

Within the scope of this work it is impossible to include also the Catholic church buildings in the provinces in the presentation of Lithuanian baroque architecture, especially since all preliminary work is lacking. In the countryside, too, the baroque--in contrast to the Gothic--has had a decisive effect, as numerous splendid church buildings prove. Here only the beautiful monastery of Tytuvėnai may be mentioned. Thus the baroque gained a special home in Lithuania, where it should be evaluated not only as an expression of the power of Roman Catholicism, but also as a manifestation of a special mental attitude of its inhabitants. Even the primitive forms of the wooden village church, as was pointed out in another place, did not remain free of its influence.

Protestant church construction left behind only a few traces in Lithuania. As Dr. Purickis notes, at the time of their greatest influence in Lithuania, the Protestants had many adherents but very few open followers, and possessed in the sixteenth century neither a clergy nor their own places of worship. Later they sometimes took over Catholic churches. (18) The first churches of the Pro-

18. Cf. Purickis, "Die Glaubensspaltung in Litauen im 16. Jahrhundert bis zue Ankunft der Jesuiten im Jahre 1569," (dissertation) in the periodical Litauen, 1917, Vol. II,

1 [Monastery of Pažaišis, near Kaunas--Analyst]

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testants were built in the seventeenth century. Noteworthy here is the church of the Calvinists in Kedainiai, built by Christoph Radvila (Radziwill) in 1629, which differs considerably from the Catholic baroque buildings of the period. It shows the cool style of the late Renaissance and is decorated with a beautiful pulpit with inlaid woodwork. The present-day Evangelical church in Kaunas, on the other hand, also built in the seventeenth century (1682), looks like a comfortable village church, (19) and most of the few other Evangelical

[113] 19. On the history of the Evangelical church and its congregation in Kaunas cf. the work of Pastor Joh. Wischeropp, Die Evang.-Luth. Trinitatiskirche zu Kaunas, 1683-1933 (Kaunas 1933).

churches in the country bear the character of village and small town churches; almost without exception they were built in the nineteenth century. (20)

[113] 20. Prof. P. Weber, op. cit., p. 141. On the church in Kedainiai see "Die evangelisch-lutherische Kirche zu Keidany," in Deutscher Genossenschaftskalender für Litauen (1931), pp. 37-41 (after a lecture by Propst Tittelbach), as well as the essay by Prof. Jonas Yčas, "Das Kulturwerk des Hauses Radziwill in Kedainiai," Deutscher Genossenschaftskalender für Litauen (1930), pp.
346 100-105. The immigration from Germany is reflected in the dates of the founding of the Evangelical churches in Lithuania. Up to the year 1840 the churches of Kedainiai (Keidany), 1714, and Skuodas (Schoden), 1821, were built. In the years after 1840 immigration was stepped up. Churches were built in Markjampolē, 1841; Taurage (Taur-

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oggen), 1844; Naumiestis (Neustadt), 1845; Prienai, 1847; Šiauliai (Schaulen), 1851. A new period of Evangelical church construction began with the immigration in the 60's --Raseiniai (Rossieny), 1862; Vištitis (Wischtyten), 1864; Švekšniai (Schwekschny), 1867; Vilkaviškis (Wilkowischki), 1868; Garliava (Godlewo), 1870; -- and at the end of the 70's: Šakiai, 1877; Virbalis (Wirballen), 1878; Batokiai, 1885; Jurbarkas (Georgenburg), 1892. From the most recent period, finally date the churches of Sudargiai, 1914, and Pilviškis, 1926. The Evangelical congregations themselves, however, are much older.

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/160/ Finally, a brief glance may be directed at the secular buildings of the baroque period, of which two in Kaunas are worthy of attention, the so-called Maironis house on the market place at the city hall (named after the poet Maironis) and the city hall of Kaunas itself.

The Maironis house originated as the city palace of a magnate. Its builder was Christopher Paz, the master builder of Pažaislis. Noteworthy in this building is the graded [gebrochene] roof and the high facade which does not face the market place at the city hall. The city hall was built in its present form in 1771. It is a single-storied, quadrangular building with a rustica, on the front side of which there is a terrace which leads around the tower. The tower itself is of great beauty and elegance. It tapers steadily as it rises, and gains special grace and lightness through the octagonal form which is resolved into a square from the third story on. In addition we find still a few other baroque buildings, such as the house of the Evangelical consistory, stemming from the seventeenth century.

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Few castles in the baroque style have been

342 Few castles in the baroque style have been
346 preserved in present-day Lithuania. We know that the high nobility followed the example of the court and built splendid mansions on its properties in the seventeenth and eighteenth centuries. On the basis of the available contemporary illustrations Galaunė finds here a close relationship with the present old Lithuanian synagogues, which faithfully preserved the style of those country mansions with their high, pyramid-like, graded [gebrochene] roofs and the cubic forms of the anteroom. Thus the old synagogues seem to him to be the "last echo of an architecture of wood, already vanished, which was employed in the building of the Lithuanian estates." (21)

[113] 21. Cf. Galaunė, "Lietuvių liaudies means" (The Lithuanian Folk Art), Veröff, d. Hum. Fak. d. Univ. Vytautas d. Gr. (Kaunas, 1930), pp. 153 and 154, as well as the Russian and Polish references given there.

342 In discussing the modern castles we should
712 not forget that most of the manor houses arose in those quiet and peaceful times when the castle no longer represented a fortress. Real fortresses which served the purpose of defense did not exist in Lithuania (Unnumbered page with illustrations--Village Sculpture) /161/ in any great number. Their remains go back almost exclusively to the wars of the orders, for example the ruins of the fortresses of Kaunas and Gelgaudai, the old Christ Memel /Christmemel/. On the foundation walls of others rise castles of recent times, such as those of Raudonė and Raudondvaris. (22)

113 22. Tarasenka, Gimtoji senovė (Olden Days of the Homeland) (Šiauliai, 1925), pp. 90-92. Tarasenka, Medžiaga Lietuvos archeologijai (Material for Lithuanian Archaeology). For the fortress of Gelgaudai cf.

342 simplicity. To be sure, a castle like Pakrojus belongs to the rare exceptions in the country, especially since Courlandic models are definitely followed here. (25)

[113] 25. Otto Grautoff, Die baltischen Provinzen, Vol. 3, Bauten und Bilder, (Berlin, 1916), pp. XVII and 118. Jasenas, loc. cit., Vol. III, No. V, pp. 308-311.

[341] Although neo-classicism must be regarded as a world wide style dominating the whole monumental architecture of its century, it maintained its importance in the East considerably longer than in the Western countries--far beyond the middle of the nineteenth century. Among the castles built from the second half of the century on we find nearly all types of style; thus one could imagine the castle of Apytalaukė just as well in Grunewald. Since up to now there is neither a comprehensive presentation nor a sufficient quantity of illustrations of Lithuanian castles, a detailed treatment of this subject must be left to the future. It may be added that the location of all these mansions was chosen with great taste. /164/ Situated in broad parks, at times on little hills, they are frequently mirrored in artificial lakes and ponds or gain the necessary framework for the unfolding of their artistic effects through broad lawns. To be sure, a number of these buildings are destined to decay, since their owners no longer possess the means for their upkeep as a result of the agrarian reform.

346 In general the construction of important religious buildings in the larger cities of Lithuania came to an end from the nineteenth century on. On the other hand, church construction in the provinces greatly increased. Here, however, the model of antiquity exercises a far smaller influence than the new romanticism which permits the

346 forms of the Middle Ages to come to life again. Concerning this period Prof. Weber says in the essay already mentioned: "The beauty of rising pointed spires and slender, high-pointed arch windows, and also the charm of natural brick color were discovered anew. A second great layer of Gothic red brick churches is now being laid over Lithuania's cities and villages, this time, to be sure, only imitations of real Gothic." (26) Ex-

26. Prof. P. Weber, Litauische Kirchen, op. cit., p. 138.

amples of this are the churches of Jonava and Vilkija on the Memel as well as the church of
341 Rokiskis built by Tiesenhausen. Moreover the second half of the nineteenth century is a period of imitations of all possible styles and in Lithuania, as elsewhere, completely dependent on the eclecticism with its resulting confusion of style which is characteristic of the West. Thus we frequently find in later church buildings a combination of the most varied forms of style which can
[344] no longer be called organic. That even the baroque style celebrated its resurrection in the course of this neo-Renaissance[1] is seen, for example, in the former gouvernement palace, the present palace of the president. The baroque facade here is well divided by two side projections, with a rustica. The end of the roof, a cornice resting on brackets, is carried over the portal and the side projections in slightly wavy lines. These lines have their correspondence in uniquely formed /165/ chimneys.
[345] From most recent times[1] finally, dates the building of the state theater, also to be mentioned in this connection, whose front shows a special lightness of organization through three high windows. The interrupted lines of the roof, which are repeated in great volutes, underline the impression of animation, movement, and grace.

1 [19th century -- Analyst]

344 not achieved. On the other hand, the decoration of the ceiling in the interior of the main post office represents a thoroughly happy solution.

346 /168/ Among the most interesting buildings of the most recent times belongs the Museum of Vytautas the Great of the year 1935. In this building, which is dedicated to the old memories of a glorious past, the fortress-like character of the whole arrangement seems intentional, although the contrast between the front side of the structure and the rear is somewhat too pronounced. On a lower floor with two side wings, whose facade is divided by an unusually great number of broad, symmetrically spaced windows, the compact, windowless wall of the upper story is built up. Especially the mighty side wings are effective through the uniformly white surface of their walls, while the projection of the central facade is divided by slender, rising pilasters which seem almost too strong for the entablature which rests on them. We find here a complete renunciation of the clear separation of supporting and supported elements, the harmonizing of bearer and burden in the sense of conservative aesthetic feeling. A single example from the past, the doge palace of Venice, shows a similar distribution of mass. Perhaps, however, this example is too far-fetched, for as a matter of fact the structural feeling of the modern architect has been basically changed in relation to a still recent past through the use of steel skeletons and cement. This building, which naturally ran up against protests, (28)

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28. Cf. for example Dr. H. Kairiūkštytė-Jacynienė, "Dėl Vytauto Didžiojo vardo muziejaus projekto" (On the Project of the Museum of Vytautas the Great), in Židinys, 1931, Vol. XIV, No. 8/9, pp. 167-170.

is thus characteristic. The high tower erected ne

346 to the museum is connected with it through a sort of protected passageway, whose arcades find no correspondence in the overall arrangement. The interior architecture of the building, within its large, light exhibition halls and office rooms, serve well the purpose for which the museum is intended.

344 Out of the great number of public buildings which have arisen since the re-establishment of the state, in this context only those few can be discussed which seem characteristic of the trends in the new architecture of the country. Specific characteristics can /169/ not yet be recognized there, except, in most recent times, the transition from stone construction to cement and steel framework construction. Along with the already discussed building of the Kaunas District Administration, the building of the National Bank is representative of this style. Here one has already progressed quite a bit farther along the road to functionalism. It is a building of complete anonymity and impersonality. Large continuous verticals divide the block of the structure into narrow strips of windows. It is symmetrically fashioned out of surface and line, without decorative elements, without relation to the human factor--a many-storied office building with a regular series of windows and of functionally logical construction. The building of the National Bank, in which also the Foreign Ministry is located, was completed in 1935.

341 It is not without interest that the newest warehouse style--steel houses with broad, poster-like horizontal surfaces--such as is characteristic, for example, of the latest development in Holland (but also in Germany), has as yet met with no approval in Lithuania. Perhaps this is connected also with reasons of climate, since in a northern country natural obstacles stand in the way of the construction of broad window surfaces. We find

10:Baltrušaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

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The architecture of the churches is linked to the same traditions. Since time immemorial, wood was used to build them. The Cathedral of Vilnius was constructed in 1387 and was consecrated in that year. It was burnt down by the Teuton Knights.

32. Wooden Church at Rumšiškės

33. Wooden Church at Verpena

In 1390 Jagellon complained to the Pope of the destruction of the new wooden church by the Teuton Knights, who used the material to build a bridge across the Neris river. The cathedral was rebuilt, but it was again burnt down entirely in 1394. These sanctuaries of Christian Lithuania were often erected on the very spots formely occupied by ancient temples. According to the chronicles the first cathedral just

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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34. Wooden Church at Gruzdžiai

mentioned above, had been erected on the very spot of the altar on which the eternal fire used to burn.

> *"Principalem autem aram in loco ubi ignis qui falso perpetuus creditus est, accendebatur, constituit, ut error gentilis fieret cunctis patentior."*

Their construction and design certainly could not have differed much from that of the civilian buildings. As in the times of the first Christians, it was the private dwelling that at first received the new God. Up to the present the *klėtis* often serves as a church. When dedicated to the cult, the dwelling of the peasant was enlarged, its plan was extended, the roof was built higher, the windows became wider, but the general lines remained

P. 21

10:Baltrusaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

35. Wooden Church at Salantai, 17th cent.

unchanged. The altar was separated from the nave by a simple railing and the *prieklėtis* then played the part of a direct porch. Where an apse was provided for it was either formed by a prolongation of the lateral walls, or it was narrower, of the usual dimensions only. In the interior the walls were painted in uniform color, the ceiling was often blue and strewn with gilded stars. The windows were sometimes decorated with multicolored panes of glass, a last reflection of the monumental Gothic church windows. On certain holidays the beams, the ceiling, the altar and the statues were overladen with garlands of flowers and foliage. Peasants' fairy plays were later acted in this adornment of plants and stars. The church in its Sunday splendor sparkles under its clothing of wood.

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10:Baltrušaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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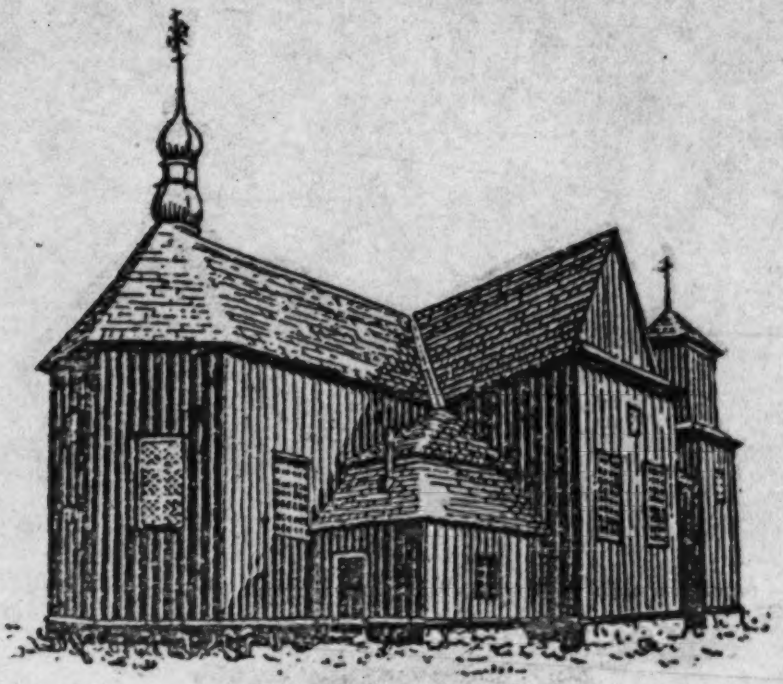

36. Wooden Church at Kedainiai, 18th cent.

The bell was sheltered in a small tower, situated at first on the churches. It was suspended under the porch or even in the vestry. But in most cases a separate building was erected for it. The steeple proper never constituted a part of the church, it developed independently. At Vabalninkas at Varéna long beams, supporting a double sloped roof replaced the steeple. In general however the construction was more complicated. The plan was sometimes a square and sometimes octagonal. There are innumerable variations, from a simple pyramid protected by a roof to the boldest scaffoldings, the stories of which seem to evolve from each other as from a magic box. At Vajasiškis the three stories, receding one above the other, constitute a kind of ziggurat. The tower frequently rose upon a pyramidal base which in certain cases formed the main part of the

10:Baltrušaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

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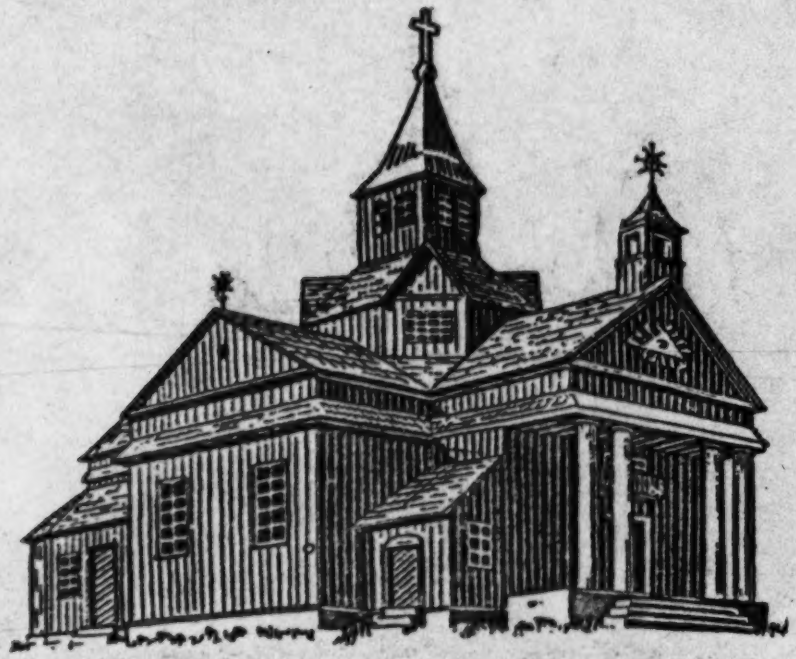

37. Wooden Church at Ukmergė

buildings. Its walls were perpendicular or inclined. The number of stories later increased. The divisions between them were marked off by cornices. The apertures were large and sometimes transformed into arcades.

Resting on their large bases with their solid and uniform fronts, these towers often give an impression of imposing weight, which one is astonished to find in a building erected of such light materials. They have the shape and the ruggedness of a military construction, it is a massive architecture without superfluous decorations. The types with slanting walls remind one of big windmills without wings. They have been compared with Ukrainian and Polish monuments, in particular with those of Galicia, where such church towers may have been developed from observation towers and defence keeps of ancient strongholds. Such rustic churches and steeples however could satisfy only small villages. Whenever a vaster

1 [Errata: should be however. Cf. Errata sheet, p. 204, cat. 116.--- Analyst]

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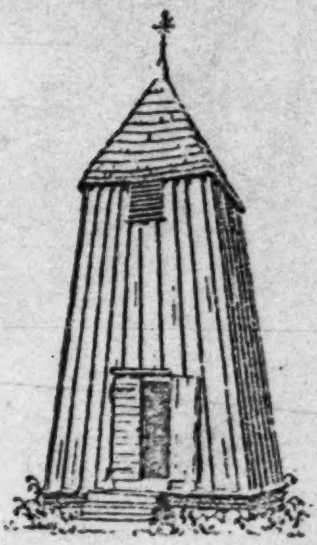
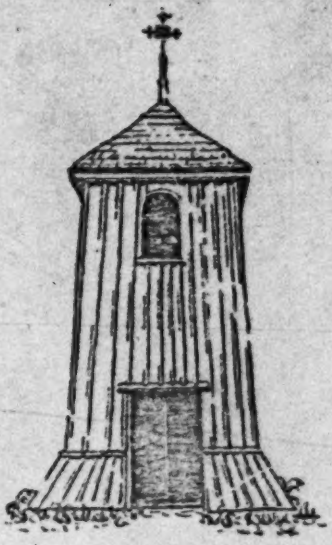


38. Bell-Tower at Varputėnai



39. Bell-Tower at Degučiai

building was necessary the plans and vertical sections of Western monuments were adopted, such as those of the churches consisting of several naves or provided with a dome. But the cathedral conceived for an architecture in stone completely changed its aspect when built of wood. Often imported systems mingle with the local forms and the elements of a large church are then grafted upon the *klétis*.

Small chapels were divided into three naves separated from each other by columns. Galleries were built on the sides of the aisles and towards the entrance. The number of vestries was increased, transepts appeared, a tower or two steeples were added to the front, the windows, though enlarged remained faithful to their primitive rectangular plan and only in some cases they were surmounted by a mitre-shaped arch. Being built of wood the edifice lost its habitual ornamentation. Buttresses and arcades were suppressed. Curves were completely banished and there was nothing left to attenuate an impression of nudity. All harmony was reduced to the proportions and equilibrium of the masses.

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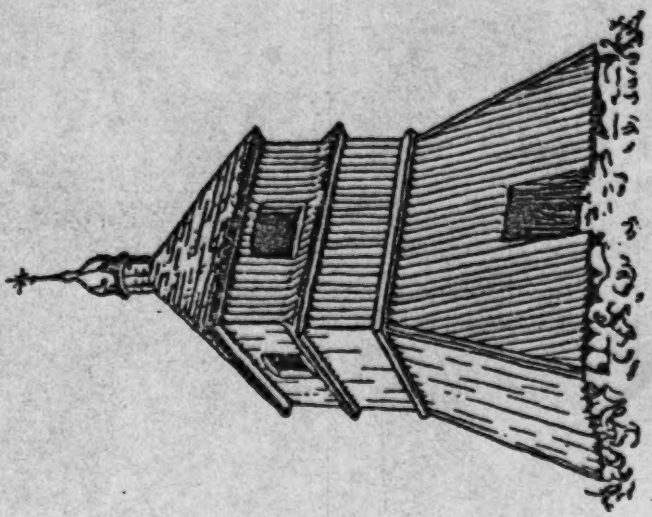
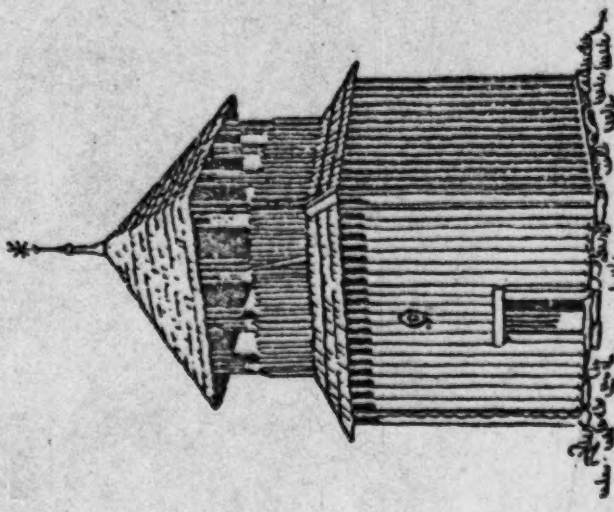


41. Bell-Tower at Rozalimai, 18th cent.



40. Bell-Tower at Pasvalis, 18th cent.

531

42.—44. Iron Heads of Crosses on Churches and Bell-Towers

346 They are formidable barns, the austerity of which reminds one of Cistercian architecture. The same may be said of the churches which reproduced classic models with marble panelings, colonnades and cornices. At Utena the entablature is replaced by a supplementary roofing running along the walls, as is to be seen on certain church towers. The dome is composed of an octagon with a roof supporting a small square turret, the lantern. The reduction of curves to straight lines gives the structure an air of particular solidity. No luxury, no clever distribution in which everything is calculated, in which every profile has been meditated, but only a frank and sober framework of timber. In the churches of the 17th and 18th centuries there are baroque bulbs on the roofs or on the towers, but such light designs only serve to accentuate the massiveness of the construction. The wood is not hidden behind a coating of stucco. Friezes and mouldings are replaced by simple boarding. The seafaring peoples of the North built their church to resemble the hull of a boat. In Lithuania they are the work of the wood chopper. Even if inspired by the mason the builder of huts will not renounce his craft. He will discover therein new possibilities and succeed in erecting buildings on a hitherto unusual scale. By suppressing such elements of construction and ornamentation which belong to monuments built of stone only, he will succeed in avoiding what is not genuine and only calculated to deceive the eye and in creating an art belonging to him alone.

10:Baltrusaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

45. Bell-Tower at Trylkiai, 18th cent.

46. Bell-Tower at Saukénai, 18th cent.

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10:Baltrusaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

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47. Synagogue at Valkininkai

The same dexterity in the handling of material may be seen in the synagogues. As early as 1388 Vytautas the Great granted to the Jews privileges that assured them liberty of worship. Article 14 of this decree protects their temples: "Whosoever throws something into a Jewish school — i. e. a synagogue — shall be fined two talents or two pounds of pepper." Such religious tolerance has become a matter of tradition.

The most ancient buildings which have been preserved go back to the 17th century. The rectangular buildings are surrounded by galleries and by numerous outbuildings. Towers are sometimes placed at the corners, but the whole complex is dominated by an enormous roof. This is above all an architecture of masses. The pyramidal masses crush the walls. They are multiplied and accumulated. At Vyžuoniai there are two and at Jurbarkas three. These phantastic superstructures are not infrequently many times higher than the wall of the front side. Between two roofings a second story is often built in. In most important synagogues a dome rises above this structure, which is covered also by a roof. At Šaukénai the synagogue is built on an octagonal plan, at Valkininkai on

10:Baltrusaitis R-4, 5 (no date) 1948 RB5 Lithuanians RB5

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48. Synagogue at Saukėnai

a square plan externally, but octagonal in the interior. The principle of a double plan, which is used in the East in the so-called encasing system, can be recognized here. With the exception of the dome however, architecture due to local builders seems to be linked with local tradition. This perhaps gives the most correct idea of what the vast mansions of the nobility were in the 17th and 18th centuries. According to documents they were very large buildings, often provided with cubic pavillons at the corners and with gigantic attics. By their dimensions and their construction they belong to the same series as the large churches and church towers. If the family of buildings of the *klėtis* order is characterized by a rational economy of construction, we have here a superabundance of plastics and of bold effects in the proportions.

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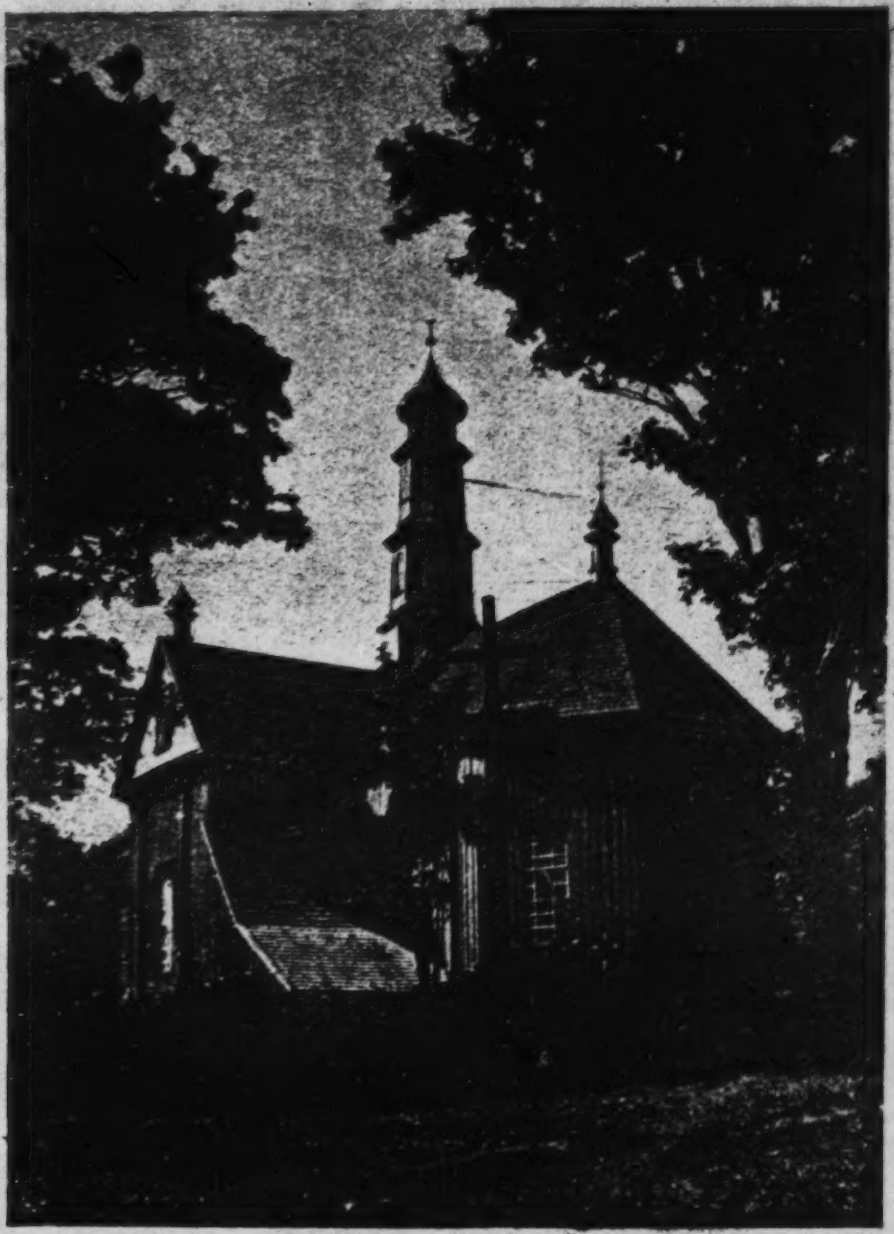

3: Wooden Church at Holiai
District of Raseinial, 16th cent.

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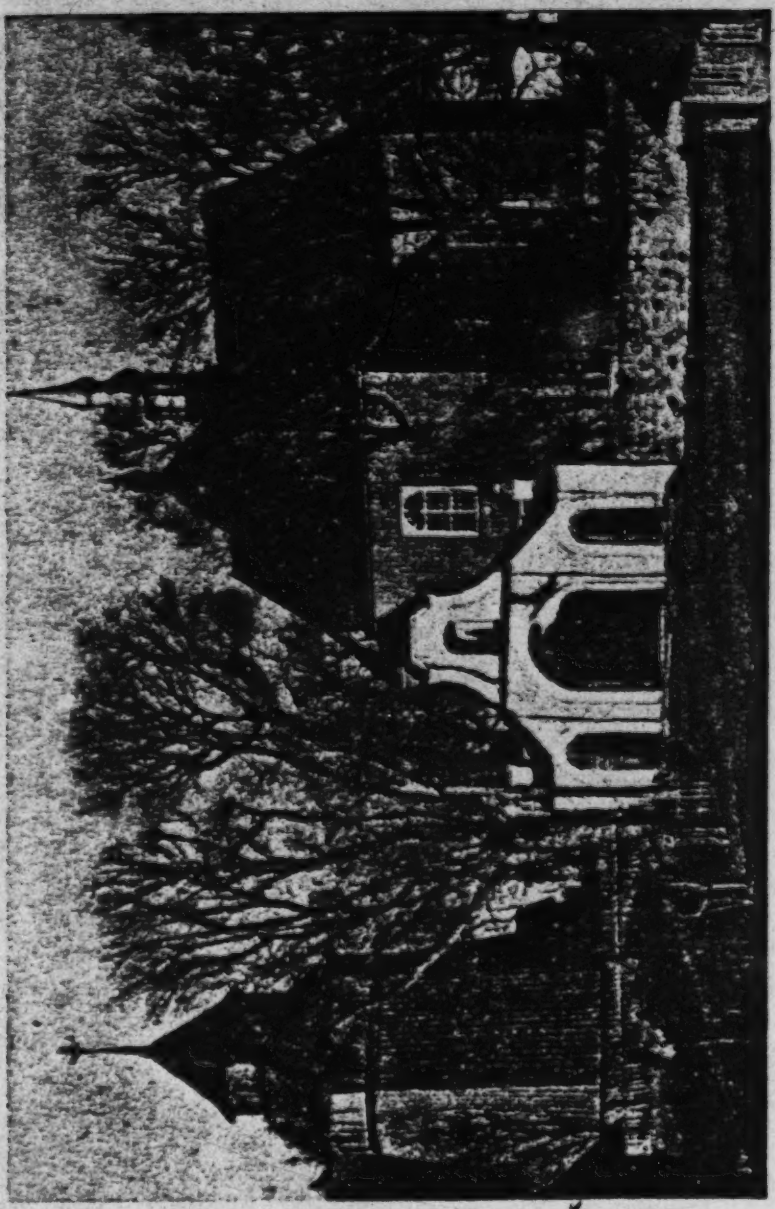

4: Wooden Church and Bell-Tower at Šaukėnai
District of Šiauliai

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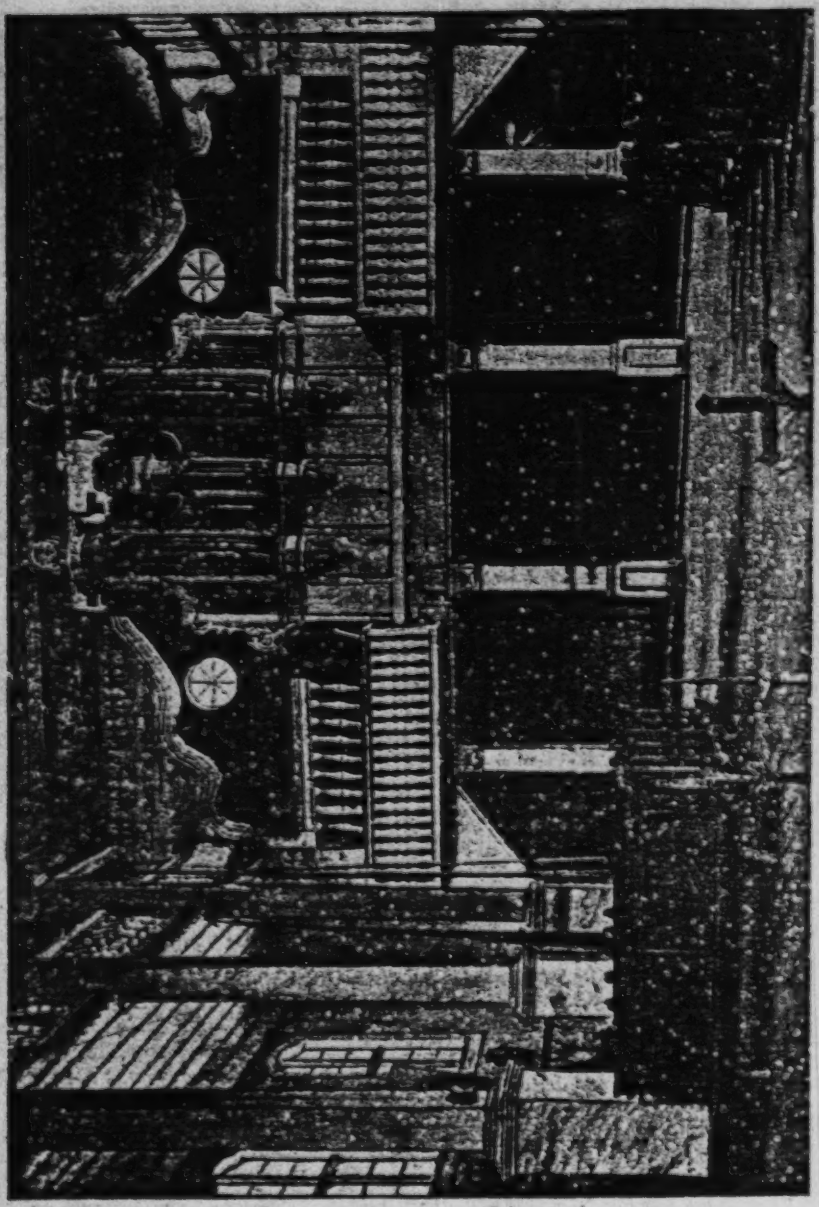

5: Interior of a wooden Church

10:Baltrušaitis R-4, 5 (no date)1948 RB5 Lithuanians RB5

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6. Bell-Tower
In Žemaitija